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proper names and legal terms are included and adequately explained, and many rare or obscure points of syntax are well treated. Some words, however, seem too obvious in meaning to warrant a place here, e.g., *πολιμα*, *πολεις*, *ποληρης*, *πονηρια*, all on one page, and each simply defined by a word or two. Even the immature student should not stumble over them.

The running synopsis at the head of each section of the notes is really a pretty complete paraphrase of the text, and gives more help than is desirable in getting at the meaning of the author, though it enables a class to read more rapidly.

The Greek text is marred by the use of many broken types. The text copy furnished for class use is a constant irritation. While in the annotated edition the lines are numbered by chapters, in the text edition they are numbered by pages—an inexcusable blunder.

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The "Acharnians" of Aristophanes. The Greek Text Revised, with a Translation into Corresponding Meters, Introduction, and Commentary. By BENJAMIN BICKLEY ROGERS, M. A., Hon. D. Litt. London: George Bell & Sons, 1910. Pp. lix+237+xi. \$3.25

Next to being a great author, the most enviable lot is that of the interpreter who identifies himself and his life-work with one, as Munro did with Lucretius and Jowett with Plato. Mr. Rogers has been translating and editing Aristophanes for more than forty years, since his edition of the *Peace*, and now, having completed his translation with the *Acharnians*, is combining all the separate issues and reissues in a definitive six-volume edition of the eleven plays, with the *Menaechmi* of Plautus thrown in for good measure and to fill up the sixth volume. It is no dispraise of Mr. Rogers to say that his work is, like Grote's history of Greece, the achievement of an amateur, an amateur who in knowledge and judgment surpasses all but the greatest specialists, but still an amateur. In amplitude and fulness of equipment, his edition recalls Jebb's *Sophocles*, but cannot otherwise be compared with that masterpiece of finish and finality. The readable and discursive introductions and commentaries contain all the information needed by the undergraduate or general reader, and the critical appendices present a sufficiency of various readings culled from the editions in the writer's library. But the scholar must not expect to find in them the erudite collections of Blaydes or the critical exactness of Starkie's *Wasps* and *Acharnians* and Neil's *Equites*.

The chief value of the work lies in the admirable accompanying translations, which it is to be hoped will be reprinted in a single volume for those who cannot afford to pay three dollars for a play, or twenty or thirty dollars for the entire edition. If this were done, the Greek professor would have his answer ready to the question perpetually addressed to him, "How may an English reader get some idea of Aristophanes?" At present the only thing available is the Morley

library reprint of Frere's brilliant but free version of the *Acharnians*, *Knights*, and *Birds*, supplemented perhaps by Tyrrell's *Acharnians*, and Murray's recently published rendering of the *Frogs*. There has been no good accessible translation of the whole, none that combines faithfulness and readableness in anything like the measure achieved here. Mr. Rogers is especially successful in the lyrics and parabases, which he usually renders as nearly as practicable in the meters of the original. Here, for example, is his reproduction of the trochees and cretics with which the angry chorus of farmers make their first entry (204 ff.):

Here's the trail; pursue, pursue him; follow, follow, every man;
 Question whosoever meet you whitherwards the fellow ran.
 Much it boots the state to catch him! O, inform me, if ye know,
 Where the man who bears the treaties managed from my sight to go.

Fled and gone! disappears! O, this weary weight of years!
 O, were I Now as spry As in youthful days gone by,
 When I stuck Like a man To Phayllus as he ran,
 And achieved Second place In the race.

And here is his rendering of the lively tune to which the sycophant is wrapped up for exportation (929 ff.):

Tie up, O best of men, with care
 The honest stranger's piece of ware,
 For fear they break it,
 As homeward on their backs they take it.

PAUL SHOREY

Abbildungen zur alten Geschichte. Herausgegeben von Dr. H. LUCKENBACH. Siebente, vermehrte Auflage. München und Berlin: R. Oldenbourg, 1908. Pp. 120.

This collection of illustrations forms the first part of the work entitled *Kunst und Geschichte*, edited by Dr. Luckenbach, with the co-operation of the educational authorities of Bavaria. Its purpose is to give in a convenient and inexpensive form for the use of students a selection of the best illustrative material for a study of ancient culture. In the brief introduction of six pages the editor traces in its main outlines the development of ancient art from 2800 B.C. to the time of Caracalla. Beginning with a sketch of the remains of artistic activity in Egypt, Assyria, and the Aegean, he proceeds to a somewhat fuller treatment of the architecture of the Greeks, with special reference to Olympia, Delphi, and the acropolis of Athens; a section on plastic art follows, in which the changes are traced from the style of the Apollo of Tegea to the Graeco-Roman sculpture of the Empire; a final section deals with the architecture of Rome. In so brief a space only the merest résumé could of course be attempted, but the main facts and lines of development are presented with admirable clearness. Constant reference is made to the cuts, and there are occasional citations of special works dealing with the various topics.